



# Cleveland Art





### Looking to the future

Dear Members,

Managing through an economic downturn, especially one this severe, presents immediate challenges, and there is an understandable tendency to focus on short-term decisions. How can we balance this year's budget, or deal with a reduction in annual contributions, or find the resources to sustain this program or that exhibition? We are dealing methodically with the effects the recession has had on our budget by rigorously reducing expenses and focusing on ways to increase earned and contributed income.

However important such pressing issues may be, during times like these it is even more important—in practice and policy—to look to the future and ask if today's decisions are informed by a clear understanding of the museum's mission, an appreciation of the needs of its community, and a shared set of priorities of what matters most. For this reason, it is important to note that the process of strategic planning in which the staff and trustees of the museum are now engaged is both timely and enormously useful.

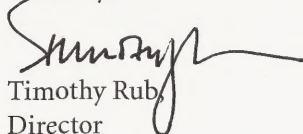
Although this work is not yet complete, we are far enough along to be able to share with you the broad outlines of the strategic plan that is emerging from these discussions. It will focus on four key goals: civic engagement, the centrality of the museum's collection to every aspect of our work, the opportunity to create exhibitions and programs that will forge a stronger connection with our visitors, and, finally, our obligation to be responsible stewards of the resources with which we have been entrusted.

In the coming years, it is likely that our budget will be smaller than we had hoped for. Even so, we intend to serve our community and continue to present the superb exhibitions and programs that have made this institution such an important center for the study and enjoyment of the visual arts.

Despite these challenges, I want to underscore that our mission has never been more critical and to say that any changes we make now will be made with the objective of fulfilling it more effectively. Meanwhile, our renovation and expansion will move forward. It is critically important to the future of this institution and to the vitality of our city and region. This work is funded separately from our general operating budget, and over 60 percent of funds needed for this purpose have already been raised to date.

Thanks again for your support and for your belief in the value of the Cleveland Museum of Art to this community.

Sincerely,

  
Timothy Rub  
Director

#### ● Sherman Lee Exhibition Events

##### Keynote Address

Saturday, June 27, 5:00. Marc F. Wilson, director of the Nelson-Atkins Museum of Art.

Retired CMA director Katharine Lee Reid, Sherman Lee's daughter, offers introductory remarks.

##### Asian Art Conversations

Sunday, June 28, 2:30–5:00. Conversations with the exhibition curators.

Presented to celebrate the opening of *Streams and Mountains Without End: Asian Art and the Legacy of Sherman E. Lee at the Cleveland Museum of Art*, June 27–August 23.

#### ● East Wing Opening Events

From curator's lectures and appearances by contemporary artists to storytelling and do-it-yourself treasure hunts, the museum has come up with a wide variety of ways to help you learn more about the art in the new east wing. See pages 12 and 13 for complete details.

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# Was Sherman Lee Ever Wrong?

The museum's legendary director possessed a keen eye  
and nearly infallible instincts



## EXHIBITION

*Streams and Mountains Without End: Asian Art and the Legacy of Sherman E. Lee at the Cleveland Museum of Art*  
June 27–August 23

The legacy of the great director as seen through major works of Asian art he acquired during his 25-year tenure at the helm of the CMA.

Presented by Hahn Loeser + Parks LLC. Support for education and public programs has been provided by the Womens Council of the Cleveland Museum of Art.

**HAHN  LOESER**

Imagine a crowded marketplace awash in color and sound, reeking of spices, reeling with people, glinting with new wares. On a small side street on the opposite side of the city is a shop full of antiquities and art considered unpopular at the time. This is where Sherman Lee is. Was. In this scenario he is accompanied by a scholar. He asks the dealer many questions. He asks to see what's in the back room, knowing that treasures may lurk there. He asks the dealer for more examples, things the dealer may have saved for himself, or for someone else. Or he spies an object high on a shelf that with a little cleaning might be something quite special.

This is how Lee quietly went about building an astounding collection for the Cleveland Museum of Art: by buying against the market, following his instincts, and exercising his voracious appetite for knowledge.

But Lee was much more than an astute buyer with a good eye. He had firm and surprising views on what art museums





Watanabe Kazan (Japanese, 1793–1841). *Portrait of Ozora Buzaemon*, 1827. Hanging scroll; ink and color on paper. Leonard C. Hanna Jr. Fund 1980.177

should—and should not—be. He equated art museums with wilderness areas. He contradicted himself. He was an elitist with populist ideals. He was obstinate. He eventually became the authority he taught others to question. “Was Sherman Lee ever wrong?” asks Howard Rogers, owner of the Kaikodo Gallery in New York. “Probably, but he would not agree.”

Lee was admittedly conservative in the purest meaning of that word: conserve the past. The way to do this, for him, was through objects. But the objects were empty human gestures without the contexts in which they were made; that is, every object has a narrative. He loved a good story. He is a good story.

Sherman E. Lee (1918–2008) left the building in 1983, and left us mortal beings last year at the age of 90. Building the museum’s Asian collection alone would have cemented his reputation, but he did much more than that: he turned a regional museum into an institution of global importance.

If he had believed in such things, which he emphatically did not, he might have said the stars aligned for him and the museum in 1958, the year he was made director, the same year that the bequest of Leonard C. Hanna Jr. (1889–1957) gave the museum more than \$33 million, half of it to be used solely for acquisitions. Current CMA director Timothy Rub uses a single, somewhat modest word to describe this confluence of events: “serendipitous.”

Although the Hanna bequest enabled Lee to acquire artworks beyond the reach of most museums, he didn’t equate value with price. If it was beautiful (a controversial term these days), if it was singular, if it needed to be preserved, and if it met his standards, it deserved acquisition.

Lee was fond of saying, “News is not history, fashion is not taste, and opinion is not judgment.” Evidence for this is apparent in the exhibition *Streams and Mountains Without End: Asian Art and the Legacy of Sherman E. Lee at the Cleveland Museum of Art*, a show of 50 Asian masterworks acquired by Lee and co-curated by James T. Ulak, deputy director of the Freer and Sackler galleries at the Smithsonian; Stanislaw Czuma, CMA curator emeritus of Indian and Southeast Asian art; and Anita Chung, CMA curator of Chinese art. It opens concurrently with the new east wing housing the European and American modern and contemporary galleries.

“The exceptional quality of the objects acquired under [Lee’s] tenure reflects his view that art was the focal point of the museum—a view not always upheld by the art museums of today,” says Czuma.

The exhibition’s title comes from one of these exceptional objects: *Streams and Mountains Without End*, a Chinese handscroll from the 12th century. Of course there is a story. In the early 1950s, a dealer offered Lee a painting attributed to Yan Wengui, a noted 10th-century artist. Lee said no, basing his decision on “stylistic grounds.” Humiliated, the dealer offered Lee *Streams and Mountains*, now a recognized masterpiece from a period in Chinese art “from which no further works are likely today to emerge from obscurity,” according to Howard Rogers.

But viewers need not even step inside the museum to understand part of Lee’s legacy. He made the unpopular decision to



reinstall Rodin's *Thinker*—damaged by a bomb on March 24, 1970—in its unrepaired state, citing “Rodin’s own attitude toward chance and accident when these affected his own clay and wax models—let the event remain as a part of the making of the work.” Also, we might add, the event has passed from news into history, and history calls out to be preserved.

The following year Lee laid the cornerstone of CMA’s 1971 wing designed by noted architect Marcel Breuer. He considered this the greatest piece of contemporary art that he acquired. If Lee was beyond reproach in many areas of collecting and connoisseurship, his attitude toward contemporary art was the least understood. For those of us outside the museum who were hungry for it to “catch up” and exhibit cutting-edge contemporary art, Lee was enigmatic, if not downright stubborn.

His aversion was not as simple as that of a man of an older generation disgusted with the art of young artists. He may not have seen the beauty he sought elsewhere, but beyond that, he did not see contemporary art as *endangered*. It did not, as yet, need to be saved. “Once we admit the precedence of preservation,” he said, “we are largely committed to the past.”

Like the many objects he acquired, Lee was of a specific time and place that will never be repeated. He was one of the few Americans to tour China before the Cultural Revolution, to view hidden collections of Japanese art before they were seen by the Japanese public, to be an Asian scholar without knowing Mandarin or Japanese, to be director of a museum when museums were not expected to be lightning rods for economic development, to be the director of a museum before the invention of marketing, to be deeply involved with the past while the present was raging right outside the front door.

Beyond Lee’s tangible and quantifiable achievements is something more ephemeral. To paraphrase him: “After seeing a real work of art one cannot look upon the world” the same way again. ■■■

*Thangka of Green Tara*, c. 1260s.  
Tibet. Color on cloth. Purchase from  
the J. H. Wade Fund by exchange,  
from the Doris Wiener Gallery  
1970.156



## Once.



In a history of the museum published in 1991 Sherman Lee reported a rare misstep, when the conservation lab proved that “the much-heralded Matthias Grünewald *St. Catherine* bought in 1974 was a recent forgery. The initial suspicions of a distinguished visitor, Konrad Oberhuber, set the director and the staff to soul-searching and reexamination leading to strong doubts about the picture on the grounds of connoisseurship alone. We had the doubtful privilege of first announcing the grievous error. Here wishful thinking was the seductive motive—the splendid group of German works of art and paintings, begun by William Milliken, would have been fitly crowned by a Grünewald; we had ‘discovered’ Hans Holbein the Younger’s *Terminus*, *The Device of Erasmus of Rotterdam* (1971.166), why not an even rarer find? As aptly noted by Guglielmo Ferrero in the 19th century, ‘What makes good judgment? Experience! What makes experience? Bad judgment.’”—*Object Lessons: Cleveland Creates an Art Museum*, edited by Evan H. Turner (Cleveland, 1991, p. 174)



# Clara Rankin

## A longtime friend of the museum recalls working with Sherman Lee




It seemed fitting that, as museum life trustee Clara Rankin reminisced recently about Sherman Lee, four blooming cherry trees were visible through her living room windows. In Asian cultures cherry blossoms are an omen of good fortune—and in Clara's opinion, it was the Cleveland Museum of Art's good fortune to have had Sherman Lee at its helm for nearly 25 years.

Although the museum acquired dozens of old master paintings during Lee's tenure, he is most notably remembered for assembling a superb Asian collection. Serving in the Navy during World War II and from 1946 to 1948 as a civilian in Tokyo, he cataloged Japanese artwork. This knowledge served him later as he traveled to purchase works for the museum and private collectors. "He had gotten to know what and where the great treasures were, hidden from public view," she says. "Lee was astute and forward thinking as he advised others, such as Greta Millikin, to pursue specific pieces for their personal collections, knowing that in many cases, the works would later be given to the museum and augment, rather than duplicate, what the museum already owned."

Clara Rankin has been closely associated with the museum for over 50 years. She grew up in a home where music was a significant part of family life. Her father, Frank E. Taplin Sr., a successful businessman, was an early supporter of the Cleveland Institute of Music, and her brother Frank Jr. an accomplished pianist. Clara took voice lessons at CIM, but as a young child she also enjoyed art classes. After high school, she went on to earn a degree in history at Smith College.

Joining the Womens Council of the Cleveland Museum of Art in 1950 renewed her interest in the visual arts. She and her husband, Alfred M. Rankin, had begun collecting pre-Columbian art, but with the arrival of Lee in 1952, her interest in Asian art grew. In one early encounter with Lee, she surprised him by reciting from memory all the Chinese dynasties. "He presented such an enormous opportunity for me, inspiring me to learn as much as I could. I couldn't have been exposed to the beauty of Asian art and culture in any better way than through Sherman's mentorship."

Her involvement at the museum continued to expand. "For me, it was the epitome when I was asked in 1967 to join the museum's board of trustees. It was so exciting." And now it gives her enormous pleasure that her eldest son, Alfred M. Rankin Jr., is the current board president. "How can I be more lucky?"

In recognition of Clara and her family's long and generous support of the museum and the Campaign for the Cleveland Museum of Art, the galleries of Chinese art in the new west wing will be named in her honor. 



# Lee's Other Legacy

Sherman Lee also brought European and American masterworks to Cleveland

Frederic Edwin Church (American, 1826–1900). *Twilight in the Wilderness*, 1860. Oil on canvas. Mr. and Mrs. William Marlatt Fund 1965.233



In 1957, the transformative gift of a longtime Cleveland trustee, Leonard C. Hanna Jr., created a giant of an acquisitions fund totaling more than \$33 million. But it was the accession of Sherman E. Lee as director that gave the infant giant a brain to match its strength, allowing the museum to join the ranks of the most astute of the world's collecting institutions as well as the most powerful. The current exhibition, *Streams and Mountains Without End*, celebrates this legacy by showcasing some of Lee's most important acquisitions of Asian art. Yet, despite Asia's geographical extent (almost one-third of the world's land area) and the comparable breadth of Lee's scholarship in Asian art, any celebration of his achievements would be incomplete without considering the impact of his acquisitions of European and American art. Today, visitors to the galleries in the 1916 building and the recently opened east wing can revel in the fruits of Lee's remarkable legacy, commemorated in works by such artists as Frederic Edwin Church, Caravaggio, Jacques Louis David, Claude Monet, Pablo Picasso, Nicolas Poussin, and Diego de Velázquez, to name only a few.

Though Hanna's endowment was indispensable to Lee's work as director, it was the combination of Lee's rare intellectual and visual acuity, honed over years of looking at art, that produced such remarkable results for Cleveland. Recognizing the strength of the museum's holdings of Impressionist and post-Impressionist




Juste-Aurèle Meissonnier (French, 1695–1750). *Tureen and Platter*, 1715–16. Silver. Leonard C. Hanna Jr. Fund 1977.182



art, Lee focused on growing the collection forward and backward, devoting nearly half of the museum's acquisition resources to purchases of American and European painting. During the first year of his directorship, he purchased Pablo Picasso's *The Harem* (1958.45), and jumped again at the opportunity to purchase Picasso's *Harlequin with a Violin* (1975.2). Lee's purchase of Frederic Edwin Church's *Twilight in the Wilderness* (1965.233), a painting he first saw in the conservation studio at Harvard's Fogg Art Museum, added a magisterial keystone to an already strong American painting collection.

Lee's success in collecting relied on a mixture of knowledge, experience, and partnerships, especially those between museum professionals and dealers. As he acknowledged: "The art market has been overglamorized. It's hard work. It requires good relationships, a good eye; you've got to know market prices. You've got to deal with all sorts of people." When Velázquez's *Portrait of the Jester Calabazas* (1965.15) appeared at auction in London, experts debated the painting's authorship. Lee compared the brushwork of a small section of the painting with known Velázquez pictures in Madrid. Convinced that the work could be securely attributed to the painter, he won it at auction for one-third of the price he was authorized to spend.

Thanks to his disciplined preparations, connections, and broad knowledge, Lee added works of international significance to the collection with astounding regularity. In addition to prime works by such painters as Caravaggio and Poussin, he acquired comparably important furniture, metalwork, ceramics, and other decorative objects, which he valued as major achievements in their own right, such as the tureen (1977.182) designed by Juste-Aurèle Meissonnier and crafted by Henry Adnet and Pierre-François Bonnestrenne.

In the galleries of European and American art, visitors can experience the other half of the brilliant legacy represented by *Streams and Mountains Without End*, formed by Lee's commitment to assemble a collection devoted to the highest achievements of humankind, from across the globe. 

Pablo Picasso (Spanish, 1881–1973). *Harlequin with Violin (Si Tu Veux)*, 1918. Oil on canvas. Leonard C. Hanna Jr. Fund 1975.2





# Gauguin's Volpini Suite

It's all there in black and yellow



ABOVE: A woman appears in the waves in this detail from the *Volpini Suite* and then reappears in the museum's Paul Gauguin painting, *In the Waves*, 1889 (Gift of Mr. and Mrs. William Powell Jones 1978.63).

For many artists, a particular event or body of work signals an “arrival on the scene.” For Paul Gauguin, that event was a café exhibition staged in conjunction with (but not in cooperation with) the Paris Exposition Universelle of 1889, and the seminal group of works was the *Volpini Suite*, a striking group of 11 zincographs on yellow paper that came to be known by the name of the café's proprietor, Monsieur Volpini. That gathering of about 100 works of art by Gauguin and his fellow renegade artists is now recognized as history's first Symbolist exhibition. In the *Volpini Suite*, Gauguin established the style and approach—drawing from the mind more than from direct observation—that came to distinguish the rest of his career.

The Cleveland Museum of Art owns a complete set of the prints, and associate curator of drawings Heather Lemonedes began thinking some years ago about building a small exhibition around the suite. “The prints draw on Gauguin's travels to the exotic locales of Martinique, Brittany, and Arles,” she notes, “and they establish familiar motifs—such as the mourning Eve, the woman in the waves, and fruit bearers—that continue to show up in his work from this point forward. The seeds of his future are here.” The small idea grew.

Lemonedes worked with the Van Gogh Museum in Amsterdam to re-create on a smaller scale that radical independent exhibition of 1889. The presentation will include the suite of prints and many associated paintings and other works, a recreation of Monsieur Volpini's Café des Arts, and an art exploration gallery where visitors can experiment with making their own prints. *Paul Gauguin: Paris, 1889* will be shown at the Cleveland Museum of Art from October 4, 2009 to January 18, 2010, and will be presented at the Van Gogh Museum, Amsterdam, from February 19 to June 6, 2010. 🏠



RIGHT: Heather Lemonedes examines the zincographs in the museum's print study room.



# Say Cheese

An exhibition in the new photography galleries explores the evolution of portraiture from the 1960s onward



Richard Avedon (American, 1923–2004). *Ronald Fischer, Beekeeper, Davis, California, May 9, 1981*, 1981 (printed 1985). Gelatin silver print. Leonard C. Hanna Jr. Fund 2005.143

Ever since photography's introduction in America in 1840, portraiture has captured the interest of photographers and the rapt attention of viewers. Photography made likenesses of family and friends readily available, and portraits quickly found wide distribution in the 19th century. During the first half of the 20th century, photographic portraiture underwent profound changes. Depictions of the figure ranged from the aesthetic to the documentary, staged to candid, carefully conceived to spontaneous, and straightforward to physically, politically, and psychologically charged. The first installation in the museum's new Mark Schwartz and Bettina Katz Photography Galleries features compelling portraits from the CMA collection dating from the second half of the 20th century onward.

Since the 1960s portraiture has been largely shaped by three approaches: traditional presentations that explore the psychology of the sitter (and sometimes of the artist); spontaneous images of people in varied situations and environments; and symbolic representations where the photographer questions accepted notions of truth and reality by temporarily staging, arranging, and constructing often complex scenes with people as the protagonists.



In the first category, Richard Avedon's iconic *Ronald Fischer, Beekeeper, Davis, California, May 9, 1981* is one of the most memorable portraits from the 775 he made for his landmark series *In the American West*. Fischer, from the University of California at Davis, brought 120,000 bees to the shoot. This perfect confluence of idea and execution resulted in a dramatic image of the beekeeper at total peace with the mass of insects arranged in an allover, abstract pattern on his upper body. Other photographers in the exhibition whose work follows similar objectives include Abe Frajndlich and Jen Davis.

Spontaneous images are represented by many artists, including Danny Lyon, Larry Fink, and Andrea Modica. Lyon's engaging portrait of a Navajo boy shooting pool uses the photographer's outstanding technical skills at composition and lighting to call attention to the mysterious, sometimes perilous world of spare, neighborhood pool halls and their occupants. The rigid geometric shapes of the overhead light and the pool tables, cues, and balls provide a sense of order to a game propelled by human movement and emotion.

More recently, photographers have deliberately played on the potential "staginess" of the photographic medium in order to suggest narratives or comment on the nature of reality. Major works by Duane Michals, Cindy Sherman, Carrie Mae Weems, Julie Blackmon, Willie Robert Middlebrook, and Elisabeth Sunday demonstrate the possibilities of this creative approach. The *Kitchen Table Series*, a 20-print matrix with accompanying texts by Carrie Mae Weems, depicts a series of tableaux of a woman and her relationships with a man, a daughter, her friends, and herself. Acquired last year, it has never been displayed before.

Photographers rely on innovation, and the advent of digital photography has significantly advanced the diversity of available approaches. Standards of beauty and the concept of a portrait as an idealized likeness are constantly challenged by an expanding interpretation of the human condition.

Visit these new galleries often. The displays change three times throughout the year, each featuring a different theme in the museum's photography collection and exploring another aspect of this rich medium. 🏠



Carrie Mae Weems (American, b. 1953). *Untitled (Kitchen Table Series)*, 1990 (portfolio printed 2003), detail. Platinum prints and letterpress text. Purchase from the J. H. Wade Fund 2008.116.20

See photo of the full installation of this piece on page 13. Carrie Mae Weems speaks at the museum on Wednesday, August 26, at 7:00.

Danny Lyon (American, b. 1942). *Navajo Boy, Gallup, New Mexico*, 1971. Gelatin silver print. Mr. and Mrs. Richard W. Whitehill Art Purchase Endowment Fund 2008.40





# EAST WING OP

## Art Conversations

A series of talks and gallery tours that bring interesting people together with our members to share new perspectives on the east wing and its featured art. Members only; reservations recommended; limited capacity. Free.

### David Hart

Friday, July 10, 6:30. The assistant professor of liberal arts at the Cleveland Institute of Art discusses African American artists.

### Kathryn Wat

Sunday, July 26, 2:00. The curator at the National Museum of Women in the Arts presents *Duchess, Dancer, Daughter, Artist: The Modern Woman in French Impressionism*.

### Stephen Harrison

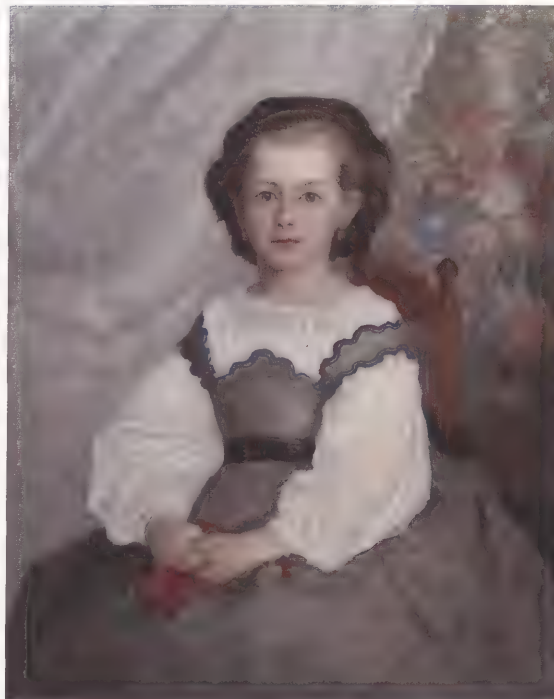
Sunday, August 9, 2:00. The museum's curator of decorative art and design offers *Rarely Seen Treasures Emerge in the New Decorative Arts Installation*.

### Tom Hinson

Friday, August 21, 6:30. The museum's curator of photography shows off the new photography galleries in a talk titled *Contemporary American Portrait Photography and the Building of a Collection*.

### Mark Cole

Friday, September 11, 6:30. The museum's associate curator of American painting and sculpture presents *Brave New World: American Art in the Modern Age*.



One of the more famous female faces of Impressionism: Renoir's *Romaine Lacaux*

## Art Treasure Hunts

Museum staff members have created clever, witty scavenger hunts to take you on a self-guided tour through the new east wing galleries, looking at art in ways you may have never imagined and competing for prizes along the way. Available for all ages during regular museum hours. Pick up in the lobby. Free.

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# ENING EVENTS

## Evenings with Contemporary Artists

The museum's Womens Council welcomes to Cleveland two renowned contemporary artists represented in the museum's collection to share thoughts on their life's work. Honorary chairperson: Agnes Gund.

Reservations recommended; limited capacity. Both talks \$40, CMA members \$30; individual talks \$25, CMA members \$20; students with valid ID \$5.

### Carrie Mae Weems

Wednesday, August 26, 7:00

### Liza Lou

Sunday, September 13, 5:00

Museum photographer David Brichford documents the installation of Carrie Mae Weems's *Kitchen Table Series*. Weems speaks at the museum on August 26.



Jonatha and Harold Wright



Bill Lepp



Mary Weems

## Sunsational Storytellers Series

Children and adults of all ages will enjoy the fabulous storytellers brought to the galleries to spin tales using their favorite works of art in the new east wing. Reservations recommended; limited capacity. Complimentary ice cream social following each event. Free.

### Jonatha and Harold Wright

Friday, July 17, 5:00 and 7:00  
Saturday, July 18, 10:30 and 1:00  
Sunday, July 19, 1:00 and 3:30

Tellers of traditional Japanese tales, the Wrights will captivate audiences of all ages in the contemporary galleries near the ceramic installation of Toshiko Takaezu's *Moon Suite*.

### Tall Tales and Artful Truths

Friday, July 31, 5:00 and 7:00  
Saturday, August 1, 10:30 and 1:00  
Sunday, August 2, 1:00 and 3:30  
Don't miss five-time national champion liar Bill Lepp (that's one "l") and museum curatorial staff as they team up in the galleries spinning yarns and setting straight some of the fascinating stories behind many of the most popular masterpieces in our collections.

### Mary Weems

Friday, August 14, 5:00 and 7:00  
Saturday, August 15, 10:30 and 1:00  
Sunday, August 16, 1:00 and 3:30

Cleveland's own powerful poet, playwright, and inspirational interpreter will examine the works in the newly installed contemporary galleries from the 1960s looking forward.

## Mysteries After Dark

Friday, September 25, 6:00–9:00

College students from around the region are invited to a special evening of amusement in the galleries, with a lively game of mystery and chance, food, music, and dancing. \$8 per person with valid student ID.

## Art on Tap

Summer heats up for young professionals at the museum with a new social event that puts art and mixing/meeting on tap together. Enjoy live music, gallery strolls, food, and drink all night long. Free admission and events all night; bars, food stations, and parking additional.

### Summertime Blues

Wednesday, July 8, 5:30–9:00

### The Bare Essentials

Wednesday, August 12, 5:30–9:00

### Murder Mystery at the Museum

Wednesday, September 9, 5:30–9:00



Education programs supported by



The Womens Council





## Ingalls Library

### Collection in Focus

Limit of 20 participants for each session; preregistration required. \$20, CMA members free

### Feuillets d'Art and the Art of Pochoir

Thursday, July 2, 2:00–3:30

Pochoir, the French word for stencil, is a method of coloring illustrations for books, journals, and fine art prints with lush, vibrant colors.

### Sherman E. Lee

Thursday, August 6, 2:00–3:30

Join us in remembering the sensational acquisitions that helped elevate the stature of the Cleveland Museum of Art.

### Cleveland Collectors: Muriel S. and Noah L. Butkin

Tuesday, August 11, 2:00–3:30

Informal discussions of the Cleveland collectors and their magnificent gifts. Limit 20; pre-registration required. \$20, CMA members free.

### Research Roadshow

Wednesdays, July 29 and August 26, 2:00–3:30

Discover the hidden history of an object in your collection. To register, contact Matthew Gengler at 216-707-6678 or [mgengler@clevelandart.org](mailto:mgengler@clevelandart.org). \$20, CMA members free.

Except for Research Roadshow, all reservations are through the box office. For specific questions regarding Ingalls Library programs, please call the reference desk at 216-707-2530.

## Sherman Lee Exhibition Programs

Programming for *Streams and Mountains Without End: Asian Art and the Legacy of Sherman E. Lee at the Cleveland Museum of Art*, on view June 27 through August 23.

### A Connoisseur's Eyes, A Scholar's Mind: Sherman E. Lee and Chinese Art

Wednesday, July 1, 6:30. Anita Chung

### The Conservation of East Asian Paintings

Wednesday, July 29, 6:30. Jennifer Perry

### Streams and Mountains Without End: Sherman Lee as a Collector and Connoisseur

Wednesday, August 12, 6:30. Marjorie Williams

*Streams and Mountains Without End* (detail), 1100–1150. China, late Northern Song or Jin dynasty. Handscroll; ink and slight color on silk. Gift of the Hanna Fund 1953.126

## Asian Family Festival Days

Creativity and fun without end! Join us at the museum for two afternoons of free art activities, storytelling, music, dance, and drum performances by members of the Asian community of Cleveland.

### Celebrating Indian and South East Asian art and cultures

Sunday, July 19, 1:00–4:30

### Celebrating Chinese, Japanese, and Korean art and culture

Sunday, August 2, 1:00–4:00

## Art in Focus

Summer Wednesdays, 1:30. Meet near the portholes in the east wing.

### Sherman Lee's Legacy

July 1, Marjorie Williams

### Sensuous Immortals: Hindu Art

July 8, Joellen DeOreo

### Path to Enlightenment: Buddhist Art

July 15, Joellen DeOreo

### Poetry in Pattern: Japanese Art

July 22, Marjorie Williams

### Imperial Taste in Chinese Art

July 29, Marjorie Williams

### Techniques in Asian Art

August 5, Kate Hoffmeyer

### African American Art in Context

August 12, Caroline Goesser

### "Seats Please": French 18th-Century Furniture

August 19, Barbara Kathman

### Villas to Trash Cans: The Gilded Age and the Ashcan School

August 26, Anne Wilson

*Krishna Govardhana*, 500s–600s. Cambodia, Pre-Angkorean period, Phnom Da style. Limestone. John L. Severance Fund 1973.106





## Adult Programs

Class registration at the box office, 216-421-7350

There is a \$10 late fee per order beginning one week before the class starts. Classes with insufficient registration are canceled three days prior to class with enrollees notified and fully refunded.

## Art and Fiction Book Club

***Peony in Love*, by Lisa See**

3 Thursdays, July 9–July 23, 1:30–2:45

Set in 17th-century China, *Peony in Love* is a poignant tale of love, loss, and sorrow occurring in both the real world and the hereafter. This structured look at art history through fiction and narrative non-fiction is a collaboration between the museum's Ingalls Library and the education department. \$45, CMA members \$35.

## Members Audit CWRU Classes

For \$200, CMA members may sit in on these Case Western Reserve University art history classes. Register through the box office, 216-421-7350. All audit classes are held on the CWRU campus. Classes begin August 25 and end December 5.

### **Building on Antiquity**

ARTH 221 T TH 10:00–11:15.  
Charles Burroughs

### **A World Art History**

ARTH 293 W 5:45–8:15. David Carrier

### **Issues in Medieval Art**

ARTH 350/450 T TH 2:45–4:00.  
Charles Burroughs

### **16th-Century Italian Art**

ARTH 353/453 MWF 11:30–12:20.  
Edward Olszewski

### **Issues in 20th/21st-Century Art**

ARTH 392/492 T 5:45–8:15. David Carrier

## Save the Date

### **ANNUAL DR. JOHN AND HELEN COLLIS LECTURE**

***Visions of Byzantium: Looking at the Recent Royal Academy Exhibition in London and the Cleveland Museum of Art***

Sunday, September 27, 2:00

Professor Robin Cormack, Professor Emeritus in the History of Art at the University of London and Fellow and Research Associate of the Courtauld Institute of Art discusses the art of Byzantium and his recent exhibition.

## Highlights Tours

Tuesday, Thursday, Friday at 1:30  
Saturday, Sunday at 1:30 and 2:30

Meet near the portholes in the east wing. A different tour each day. Check the museum web site for the most up-to-date list of tour guides and topics.

## Nia Coffee House

6:00–8:30, every 1st and 3rd Tuesday at the Coventry Village Library, 1925 Coventry Rd., Cleveland Heights, 44118. Live jazz and poetry. This program is intended for adult patrons. 216-707-2486.

## Art Crew

A troupe of characters based on objects in the museum's permanent collection gives the CMA a touchable presence and vitality in the community. Free photos of visitors with the characters. \$50 nonrefundable booking fee and \$25/hour with a two-hour minimum for each character and handler. Contact Cathy Lewis-Wright at 216-707-2671 or clwright@clevelandart.org.

## Community Arts Around Town

Enjoy Community Arts artists and performers throughout the summer at area events. For details see [www.clevelandart.org](http://www.clevelandart.org).

## Chalk Workshop

Don't miss the 20th annual Chalk Festival on Saturday and Sunday, September 12 and 13. Watch and enjoy entertainment for free or chalk your own pictures: large square and 24-color box of chalk, \$16 each; small square and 12-color box of chalk, \$8 each. Drop-in registration. Groups are requested to preregister.

### **Chalk Making and Street Painting**

A preparatory workshop on chalk artistry is Sunday, August 30, 2:00–4:30 (repeats Wednesday, September 9, 6:00–8:30). Make chalk using an old world recipe with new world materials and learn professional techniques for masking, stenciling, shading, and enlarging a picture. \$25/individual, \$75/family. Children under 15 must register and attend with someone older. Fee includes materials and reserves chalk and a square for the festival. Call 216-707-2483 or email [neisenberg@clevelandart.org](mailto:neisenberg@clevelandart.org).







## Summer Art Classes for Kids

Summer classes take full advantage of our brand-new east wing, featuring the Impressionist, modern, and contemporary art collections. Taught by artists and art educators, each class visits the galleries and works on studio projects. Some spaces may still be open; call the box office.

Saturday sessions run 5 Saturdays, June 27–August 1. Weekday sessions are 10 weekdays, Tuesdays and Thursdays, June 30–July 30, mornings 10:00–11:30 or afternoons 1:00–2:30. *Parent and Child* (age 3) mornings only, both sessions; *More Mini-Masters* (ages 4–5); *Hands On!* (ages 5–6); *Inside/Outside* (ages 6–8); *Around the World* (ages 8–10); *Colossal Creations* (ages 10–12),

mornings only, both sessions; *Printmaking* (ages 10–12), afternoons only, both sessions; *Claymation* (ages 10 and up), weekday mornings only. For more information, visit [www.clevelandart.org](http://www.clevelandart.org).

## New Class for Toddlers

**My Very First Art Class** (ages 2½–3½)  
3 Fridays, July 10–24, 10:00–10:45

Parents and children learn together in a class that combines storytelling, play, and art making. Session topics are: July 10, *Mobiles and Movement*; July 17, *Color*; and July 24, *Matching and Sorting*. Fees for one parent/one child are \$45, CMA Family members \$35; individual sessions \$20, Family members \$15. Limit 10 parent/child pairs.

## Fall Adult Studios

Learn from professional artists in small classes that ensure individual attention. For adults. See [www.clevelandart.org](http://www.clevelandart.org) or course descriptions. Materials and model fees are extra.

### Drawing Figure Sculpture and Paintings in the Galleries

10 Wednesdays, September 16–November 18, 10:00–12:30 or 6:00–8:30. Susan Gray Bé, instructor. \$225, CMA members \$180.

### Composition in Oil

10 Fridays, September 18–November 20, 10:00–12:30 or 6:00–8:30. Susan Gray Bé, instructor. \$225, CMA members \$180; supplies \$60 for first-time students, \$20 partial modeling fee.

### Introduction to Drawing

10 Tuesdays, September 15–November 17, 10:00–12:30. Kate Hoffmeyer, instructor. \$225, CMA members \$180.

### Printmaking

10 Wednesdays, September 16–November 18, 6:00–8:30. Kate Hoffmeyer, instructor. \$225, CMA members \$180. This course complements the fall Gauguin exhibition.

### The Colors of Ink: Chinese Brush Painting for Experienced Students

10 Tuesdays, September 15–November 17, 1:00–3:30. Mitzi Lai, instructor. \$225, CMA members \$180.

### Advanced Watercolor

10 Wednesdays, September 16–November 18, 9:30–12:00. Community Arts Studio, 1843 Columbus Road. Jesse Rhinehart, instructor. \$225, CMA members \$180.

### Beginning Watercolor

10 Thursdays, September 17–November 19, 9:30–12:00. Community Arts Studio, 1843 Columbus Road. Jesse Rhinehart, instructor. \$225, CMA members \$180.

### Watercolor in the Evening

10 Wednesdays, September 16–November 18, 6:00–8:30. Community Arts Studio, 1843 Columbus Road. Jesse Rhinehart, instructor. \$225, CMA members \$180.

### Drawing

10 Wednesdays, September 16–November 18, 1:00–3:30. Community Arts Studio, 1843 Columbus Road. Jesse Rhinehart, instructor. \$225, CMA members \$180.





## Summer SmARTs

Tuesday–Friday, August 11–14,  
1:00–4:00

Dive into the arts! Immerse yourself in a new skill or just have fun in this nearly weeklong session of art making for children and teens. Visits to the galleries each day.

**Paper, Paint, and Print! (ages 6–10)**  
Experiment! Variety makes life and art more interesting. We'll try papermaking, painting with different kinds of paints, and printmaking, too.

**Drawing Outside, and Inside Too (ages 8–12)**  
Learn to see through the eyes of an artist: your very own. Draw outside from the beauty of nature. We'll teach you how to use shading, line, shape, and texture. In inclement weather we'll be in the museum.

**Jewelry Bazaar (ages 10–14)**  
In different cultures, jewelry has been made from many materials: glass, clay, paper, wire, just to name a few. Learn how to make your own necklaces, bracelets, and pins from an assortment of these. Materials \$5.

**Digital Filmmaking for Teens (ages 13–17)**  
Learn how to creatively use a Flip video camera to create your own short films with the museum's equipment. Limit 10. Instructor: David Shaw. \$25 additional fee.

**FEES**  
\$100, CMA Family members \$80. Extra supply fees may apply.



## School and Teacher Programs

**Teachers Sizzling Summer Workshop: Igniting Student Success**  
Tuesday–Thursday, August 4–6,  
10:00–4:30

Learn how to infuse the arts into core curriculum and instruction. Workshop presenters demonstrate how to use visual arts and visual literacy skills to illuminate student learning in core subjects such as language arts and social studies. Participate in hands-on learning activities. Choose one graduate credit hour or certificate of attendance. Choice will determine your cost. \$50 per day for noncredit certificate of attendance.

For more information, please visit [www.clevelandart.org](http://www.clevelandart.org) or phone 216-707-6778 or 216-707-2656.

## School Tours 2009–2010

School tour registration begins in August. These docent-led tours can be a general or specialized topic, including our special exhibition *Paul Gauguin: Paris, 1889*. Tour topics can be found on our web site.

Tour times are Monday through Friday starting at 10:00 until 2:30. *Paul Gauguin: Paris, 1889* tour dates run from October 19 through December 18.

All docent tours are free. Self-guided tours are welcome after 11:00. Self-guided tours of *Paul Gauguin: Paris, 1889* will have a ticket fee.

A registration form is required for all tours and can be found on our web site under educational programs.

Direct questions to Alice Barfoot at [abarfoot@clevelandart.org](mailto:abarfoot@clevelandart.org) or 216-707-2459.

Important: Confirmation is sent via email.

### Class Registration: 216-421-7350

There is a \$10 late fee per order beginning one week before the class starts. Classes with insufficient registration are canceled three days prior to class, with enrollees notified and fully refunded.



## International Summer

A two-month spread of exceptional international cinema, with some special guests. Unless noted, all films show in Morley Lecture Hall. Note that certain admission prices have increased. Admission to each film is \$8; CMA members, seniors 65 & over, and students \$6. Film series vouchers (in books of 10) now cost \$60, CMA members \$50.

### Guest of Cindy Sherman

Wednesday, July 1, 7:00

Directed by Paul H-O (Hasegawa-Overacker) and Tom Donahue, with Cindy Sherman, John Waters, Eric Fischl, et al. This nonfiction film chronicles how the host of a New York City cable access show became the boyfriend of famed photographer Cindy Sherman—until he could no longer stomach being an anonymous appendage to a celebrity superstar. (USA, 2008, color, DVD, 88 min.)

### Explicit Ills

Friday, July 3, 7:00

Directed by Mark Webber, with Rosario Dawson, Paul Dano, and Lou Taylor Pucci. In this all-star indie drama executive-produced by Jim Jarmusch, a starving artist, a struggling actor, and a single mother all living in the same Philadelphia neighborhood come together to fight urban poverty. Cleveland premiere. (USA, 2008, color, DVD, 87 min.)



*Perestroika*

### Carmen & Geoffrey

Wednesday, July 8, 7:00

Directed by Linda Atkinson and Nick Doob. This film pays loving tribute to the five-decade marriage and creative partnership of renowned modern dancers/choreographers/actors Carmen de Lavallade and Geoffrey Holder. Includes stunning archival performance footage. Cleveland premiere. (USA, 2005, color/b&w, Beta SP, 80 min.)

### Severed Ways: The Norse Discovery of America

Friday, July 10, 7:00

Directed by Tony Stone, with Stone. This ambitious (and frequently graphic) independent film is set a thousand years ago on the North American mainland, where two stranded Vikings in the wilderness struggle to survive until they can reunite with their tribe. Adults only! Cleveland premiere. (USA, 2007, color, subtitles, DVD, 107 min.)

### Nursery University

Wednesday, July 15, 5:15 and 7:15

Directed by Marc H. Simon and Matthew Makar. Upper-crust Manhattan parents frantically try to enroll their kids in New York's most elite private preschools in this wry, eye-opening new documentary. "A *Spellbound* in training pants..." Handled with good humor and humanity" —*Daily Variety*. Cleveland premiere. (USA, 2008, color, DVD, 90 min.) Recital hall.

### The Lost Son of Havana

Wednesday, July 15, 7:00

Directed by Jonathan Hock. Thirty-six years after leaving Havana to play for the Cleveland Indians, legendary pitcher Luis Tiant returns for the first time to his native Cuba. This moving new documentary captures his bittersweet homecoming.



*The Lost Son of Havana*

ing. "Quietly powerful, genuinely heartfelt" —*Hollywood Reporter*. Cleveland premiere. (USA, 2009, color, subtitles, Digibeta, 102 min.) Screening courtesy of Hock Films.

### Perestroika

Friday, July 17, 7:00

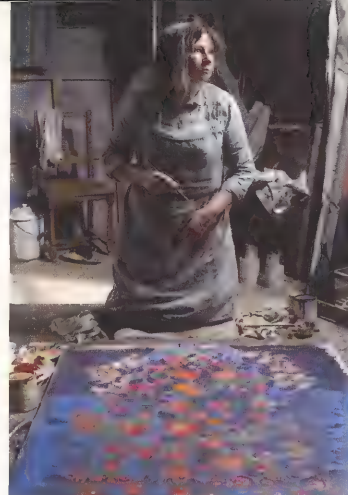
Directed by Slava Tsukerman, with F. Murray Abraham, Sam Robards, and Ally Sheedy. The singular new film from the director of the cult hit *Liquid Sky* is a heady mix of documentary and fiction, politics and science, flashbacks and present-tense. The movie revolves around the musings of a Russian astrophysicist who, after living in the U.S. for 17 years, returns to Moscow in 1992, during the collapse of the Soviet Union. "Touchingly funny, visually arresting and a consistent joy to watch" —*Variety*. Cleveland premiere. (USA, 2009, color, Beta SP, 97 min.)

### SPECIAL ADVANCE SCREENING!

#### Séraphine

Wednesday, July 22, 6:30

Directed by Martin Provost, with Yolande Moreau. Be among the first to see the most lauded French film of the year! Winner of seven 2009 César Awards (France's Oscars) including Best Film, Actress, and Original Screenplay, *Séraphine* dramatizes the life of Séraphine Louis (1864–1942), a shepherd-



*Séraphine*

ess, servant, and self-taught artist who found fleeting fame as the French naïve painter now known as Séraphine de Senlis. Cleveland premiere. (France/Belgium, 2008, color, subtitles, 35mm, 125 min.) No passes. Screening courtesy of Music Box Films; movie opens later this summer at the Cedar Lee Theatre.

### Burma VJ

Friday, July 24, 7:00

Directed by Anders Østergaard. The 2007 uprising in Myanmar, in which 100,000 people (including thousands of Buddhist monks) took to the streets to protest the country's repressive regime, is seen via video footage shot surreptitiously by Democratic Voice of Burma, a collective of 30 independent, underground, anonymous video journalists (VJs). Cleveland premiere. (Denmark, 2008, color, subtitles, DVD, 84 min.)

### The Country Teacher

Wednesday, July 29, 6:45  
Friday, July 31, 6:45

Directed by Bohdan Sláma. In this sweet, life-affirming drama, a bookish young Czech man who has left Prague to teach natural science at a rural school tries to hide his homosexuality from the locals. A *New York Times* Critics' Pick. Cleveland premiere. (Czech Republic/France/Germany, 2008, color, subtitles, 35mm, 117 min.)

### Carry It On

Wednesday, August 5, 7:00

Directed by James Coyne, with Joan Baez. Long out of theatrical release, this music-filled, late-1960s time capsule captures singer Joan Baez and her then-husband, peace activist David Harris, at the time of his arrest for dodging the draft. (USA, 1970, b&w, Beta SP, 80 min.)



**Hausu (House)**

Friday, August 7, 7:00

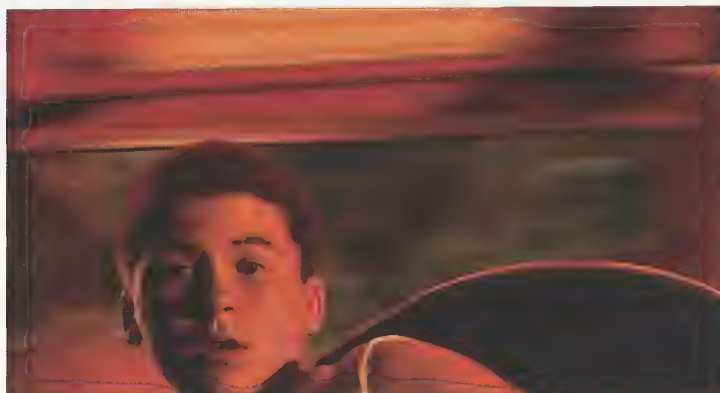
Directed by Nobuhiko Obayashi. This unique, crazy, and stylish horror comedy (a mostly unknown-in-America underground hit that is just now surfacing) tells of seven Japanese high-school girls who vacation at a creepy, secluded old house belonging to the aunt of one of them, where lurk some very unpleasant surprises. Adults only! (Japan, 1977, color, subtitles, Beta SP, 87 min.)

**Empty Nest**

Wednesday, August 12, 7:00

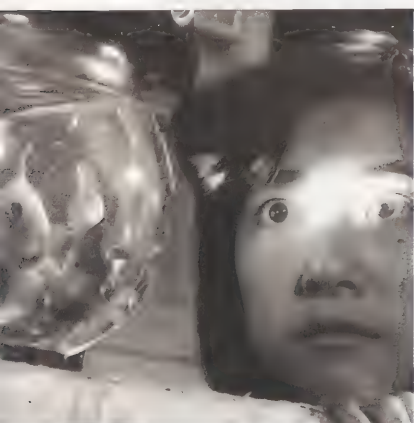
Friday, August 14, 7:00

Directed by Daniel Burman. When the last of their three children



45365

moves away, a long-married husband and wife confront "empty nest syndrome" in different ways—she through hyperactivity, he through vivid fantasies. Cleveland premiere. (Argentina/Spain/France/Italy, 2008, color, subtitles, 35mm, 91 min.)



Hausu

**FILMMAKERS IN PERSON!**

45365

Wednesday, August 19, 6:45

Directed by Bill Ross IV and Turner Ross. Winner of the award for Best Documentary Feature at the 2009 SXSW Film Festival, this new movie by two former Buckeyes lovingly chronicles small-town life in Sidney, Ohio. Brothers Bill and Turner Ross answer questions after the screening. Cleveland premiere. (USA, 2009, color, Beta SP, 90 min.)

**Kabei: Our Mother**

Friday, August 21, 6:30

Sunday, August 23, 1:30

Directed by Yōji Yamada, with Tadanobu Asano. The 80th film by

the veteran director of the beloved Tora-san series is a moving drama about a Tokyo wife who spends WWII struggling to raise her two daughters after her dissident husband is arrested and taken away. A touching tribute to motherhood. (Japan, 2008, color, subtitles, 35mm, 133 min.)

**STAR AND FILMMAKER IN PERSON!****Night Music: The Art of P. Craig Russell**

Wednesday, August 26, 7:00

Directed by Wayne Alan Harold. This new documentary profiles Kent-based illustrator and writer P. Craig Russell, one of the most celebrated comic book artists working today, acclaimed for his early Marvel work, his graphic novel adapta-

**Empty Nest**

tion of Neil Gaiman's *Coraline*, and his adaptations of famous operas. Russell and filmmaker Wayne Alan Harold will appear in person to introduce and answer questions after the movie. (USA, 2008, color/b&w, DVD, 80 min.)

**Laila's Birthday**

Friday, August 28, 7:00

Sunday, August 30, 1:30

Directed by Rashid Masharawi, with Mohamed Bakri. This affecting comedy follows a Ramallah cab

driver during the course of one day. Asked by his wife to buy a present and a cake for his daughter's seventh birthday, he finds this simple task complicated by the chaos and indignities of living in the occupied West Bank. "A brilliant fusion of road movie, family drama, cinema of the absurd, and sociological exposé" —*Screen International*. Cleveland premiere. (Palestine/Tunisia/Netherlands, 2008, color, subtitles, Beta SP, 71 min.)

P. Craig Russell in *Night Music*





## VIVA! & Gala Around Town

### Witness the World

Sneak Peek at VIVA! & Gala 2009–2010

“Applause to VIVA! International artists of exceptional quality.” —*The Plain Dealer*

Next season features master performers from 11 countries in performances that are at once entertaining and enlightening. Several programs are related to two upcoming exhibitions and offer a deeper context for both the music and visual art. Three programs explore themes of the artist as itinerant, complementing the exhibition *Paul Gauguin: Paris, 1889*: the Narasirato Pan Pipers of the Solomon Islands, Stephen Scott’s Bowed Piano Ensemble, and Evan Ziporyn and Gamelan Galak Tika. Inuit throat-singer Tanya Tagaq performs in conjunction with *Arts of the American Indians: The Thaw Collection*. Also, this coming season is marked by a milestone: the re-opening of Gartner Auditorium in March 2010.

Full series details to be announced soon, so watch your mailboxes for season brochures. Remember, subscribers receive savings and priority by having the first opportunity to secure the best seats, but concerts are expected to sell out, so be sure to send in your orders early!

New subscriptions on sale to CMA members beginning July 28, and to the general public August 11. Visit [clevelandart.org/viva](http://clevelandart.org/viva) for the most up-to-date info.

Top and below: Shaolin Warriors and the Narasirato Pan Pipers of the Solomon Islands





## What to Expect

Follow the Art Detour from the north lobby and parking garage to get to the open galleries.

### Café and store in north lobby area

The museum café, with a revised menu of convenient options, is in a new space, just to the left as one enters the north lobby. The store is in a temporary site next to the elevators in the north lobby.

### East wing open

The permanent collection galleries of the east wing (19th-century European art, Impressionism, modernism, and contemporary art, plus photography and prints and drawings) opened June 20 with a special party, followed by a week of member preview days and the official public opening June 27.



### Parking: Use the tunnel

All museum parking is consolidated in the expanded garage, accessible by way of Jephtha Drive at the northeast corner of the museum (down the hill to the right as one faces the striped Breuer building). You can enter the museum from the garage without going outside.

The renovation of Gartner Auditorium necessitates creating a fenced staging area between the north entrance and the top level of the parking garage for about one year, but this should not significantly disrupt visitor access. Gartner is scheduled to reopen next winter.

## Textile Art Alliance

**Lecture: Fiber/Encaustic Connection**  
Friday, September 25, 7:00

An artist, Lorraine Glessner, of the Tyler School of Art in Philadelphia, explores the complex interrelation of materials collaged in encaustic. Her works are uplifting, fanciful, rich in color and details that challenge the imagination.

Lecture free to TAA members and full-time students; \$5 at the door for general public. For information contact [kerrin.art@gmail.com](mailto:kerrin.art@gmail.com) or call 216-752-9654.

**Workshop: Exploring the Fiber/Encaustic Connection with Lorraine Glessner**

Friday and Saturday, September 25-26, 10:00-4:00

This workshop introduces participants to the basics of encaustic painting as well as a variety of advanced techniques. Covers use of equipment, safety issues, tools, and techniques to create texture, surface manipulation, and collage. All skill levels. \$240, TAA members \$180 (\$150 by August 25); supplies \$35. For info contact [kerrin.art@gmail.com](mailto:kerrin.art@gmail.com) or call 216-752-9654.



## Summer Wines

Wednesday, July 15, 6:30

Combine art and wine for an enjoyable evening. Visit our web site for more information and to buy tickets. Deadline July 13.

## Day Trip to See Wright Buildings

**Fallingwater and Kentuck Knob Trip for Members is October 15**

Join us for a relaxing day trip to view the architectural masterpieces of Frank Lloyd Wright: Fallingwater and Kentuck Knob. Stephen Harrison, curator of decorative art and design, will accompany the group. Upon arrival we will be greeted with lunch at the Historic Stone House Restaurant, located in Pennsylvania's scenic Laurel Mountains. The day will continue with docent-led tours of both homes in the afternoon, with time provided for a stroll amid the autumn foliage on the grounds. We'll be treated to a light boxed dinner from the Fallingwater Café to enjoy on the bus ride home.

Please RSVP by September 1 by calling Meghan Olis at 216-707-2266. Keep in mind that these tours fill up fast! Limited to 45 participants.

Your day includes private motor coach transportation, breakfast pastries/beverages, admissions/tours, lunch, dinner, free parking at CMA garage, tax, and gratuity.

### Museum Hours

Tuesday, Thursday, Saturday,  
Sunday 10:00-5:00  
Wednesday, Friday  
10:00-9:00  
Closed Monday

### Administrative Telephones

216-421-7340  
1-877-262-4748

### Web Site

[www.clevelandart.org](http://www.clevelandart.org)

### Box Office

216-421-7350 or  
1-888-CMA-0033  
Fax 216-707-6659  
Nonrefundable service fees apply  
for phone and internet orders.

### Membership

216-707-2268  
[membership@clevelandart.org](mailto:membership@clevelandart.org)

### Museum Store

216-707-2333

### Special Events

216-707-2141

### Ingalls Library Hours

Tuesday-Friday 10:00-5:00  
Wednesday until 9:00 beginning  
September 7. Reference desk:  
216-707-2530

### Parking Garage

\$5 for 15 minutes to 2.5 hours;  
\$1 per 30 minutes thereafter to \$10  
max. \$5 after 5:00



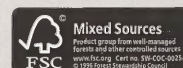
**Ohio Arts Council**  
A STATE AGENCY  
THAT SUPPORTS PUBLIC  
PROGRAMS IN THE ARTS

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### Questions? Comments?

[magazine@clevelandart.org](mailto:magazine@clevelandart.org)





\$ Admission fee    R Reservation required    T Ticket required

SUN 10-5	MON closed	TUE 10-5	WED 10-9	THU 10-5	FRI 10-9	SAT 10-5
			<b>1</b> <b>Art in Focus</b> 1:30 <i>Sherman Lee's Legacy.</i> Marjorie Williams <b>Lecture</b> 6:30 <i>A Connoisseur's Eyes, A Scholar's Mind.</i> Anita Chung <b>Film</b> 7:00 <i>Guest of Cindy Sherman</i> \$	<b>2</b> <b>Highlights Tour</b> 1:30 <b>Library Program</b> 2:00 <i>Collection in Focus</i> RT	<b>3</b> <b>Highlights Tour</b> 1:30 <b>Film</b> 7:00 <i>Explicit Ills</i> \$	<b>4</b> <b>Museum Closed</b>
<b>5</b> <b>Highlights Tours</b> 1:30 and 2:30	<b>6</b> <b>Museum Closed</b>	<b>7</b> <b>Highlights Tour</b> 1:30 <b>Nia Coffee House</b> 6:00-8:30 Coventry Village Library	<b>8</b> <b>Art in Focus</b> 1:30 <i>Hindu Art.</i> Joellen DeOreo <b>Film</b> 7:00 <i>Carmen &amp; Geoffrey</i> \$ <b>Art on Tap</b> 5:30-9:00 <i>Summertime Blues</i>	<b>9</b> <b>Highlights Tour</b> 1:30 <b>Art and Fiction Book Club Begins</b> 1:30 <i>Peony in Love</i> by Lisa See R\$	<b>10</b> <b>My Very First Art Class</b> 10:00 R\$ <b>Highlights Tour</b> 1:30 <b>Art Conversation</b> 6:30 <i>David Hart</i> <b>Film</b> 7:00 <i>Severed Ways</i> \$	<b>11</b> <b>Highlights Tours</b> 1:30 and 2:30
<b>12</b> <b>Highlights Tours</b> 1:30 and 2:30	<b>13</b> <b>Museum Closed</b>	<b>14</b> <b>Highlights Tour</b> 1:30	<b>15</b> <b>Art in Focus</b> 1:30 <i>Buddhist Art.</i> Joellen DeOreo <b>Film</b> 5:15 and 7:15 <i>Nursery University</i> \$ <b>Wine Tasting</b> 6:30 <i>Summer Wines</i> \$ <b>Film</b> 7:00 <i>The Lost Son of Havana</i> \$	<b>16</b> <b>Highlights Tour</b> 1:30	<b>17</b> <b>Storytelling</b> 5:00 and 7:00 <b>Highlights Tour</b> 1:30 <b>Film</b> 7:00 <i>Perestroika</i> \$	<b>18</b> <b>Storytelling</b> 10:30 and 1:00 <b>Highlights Tours</b> 1:30 and 2:30
<b>19</b> <b>Asian Family Festival</b> 1:00-4:00 <b>Storytelling</b> 1:00 and 3:30 <b>Highlights Tours</b> 1:30 and 2:30	<b>20</b> <b>Museum Closed</b>	<b>21</b> <b>Highlights Tour</b> 1:30 <b>Nia Coffee House</b> 6:00-8:30 Coventry Village Library	<b>22</b> <b>Art in Focus</b> 1:30 <i>Poetry in Pattern: Japanese Art.</i> Marjorie Williams <b>Film</b> 6:30 <i>Séraphine</i> \$	<b>23</b> <b>Highlights Tour</b> 1:30	<b>24</b> <b>Highlights Tour</b> 1:30 <b>Film</b> 7:00 <i>Burma VJ</i> \$	<b>25</b> <b>Highlights Tours</b> 1:30 and 2:30
<b>26</b> <b>Highlights Tours</b> 1:30 and 2:30 <b>Art Conversation</b> 2:00 Kathryn Wat	<b>27</b> <b>Museum Closed</b>	<b>28</b> <b>Highlights Tour</b> 1:30	<b>29</b> <b>Art in Focus</b> 1:30 <i>Imperial Taste in Chinese Art</i> <b>Library Program</b> 2:00 <i>Research Roadshow</i> RT <b>Lecture</b> 6:30 <i>The Conservation of East Asian Paintings.</i> Jennifer Perry <b>Film</b> 6:45 <i>The Country Teacher</i> \$	<b>30</b> <b>Highlights Tour</b> 1:30	<b>31</b> <b>Highlights Tour</b> 1:30 <b>Storytelling</b> 5:00 and 7:00 <b>Film</b> 6:45 <i>The Country Teacher</i> \$	



Severed Ways



\$ Admission fee    R Reservation required    T Ticket required

SUN 10-5	MON closed	TUE 10-5	WED 10-9	THU 10-5	FRI 10-9	SAT 10-5
						<b>1</b> <b>Storytelling</b> 10:30 and 1:00 <b>Highlights Tours</b> 1:30 and 2:30
<b>2</b> <b>Asian Family Festival</b> 1:00-4:00 <b>Storytelling</b> 1:00 and 3:30 <b>Highlights Tours</b> 1:30 and 2:30	<b>3</b> <b>Museum Closed</b>	<b>4</b> <b>Teacher Workshop Day</b> 10:00-4:30 R\$ <b>Highlights Tour</b> 1:30 <b>Nia Coffee House</b> 6:00-8:30 Coventry Village Library	<b>5</b> <b>Teacher Workshop Day</b> 10:00-4:30 R\$ <b>Art in Focus</b> 1:30 <i>Techniques in Asian Art</i> <b>Film</b> 7:00 <i>Carry It On</i> \$	<b>6</b> <b>Teacher Workshop Day</b> 10:00-4:30 R\$ <b>Highlights Tour</b> 1:30 <b>Library Program</b> 2:00 <i>Collection in Focus</i> RT	<b>7</b> <b>Highlights Tour</b> 1:30 <b>Film</b> 7:00 <i>Hausu (House)</i> \$	<b>8</b> <b>Highlights Tours</b> 1:30 and 2:30
<b>9</b> <b>Highlights Tours</b> 1:30 and 2:30 <b>Art Conversation</b> 2:00 <i>Stephen Harrison</i>	<b>10</b> <b>Museum Closed</b>	<b>11</b> <b>Summer SmARTS begins</b> 1:00-4:00 R\$ <b>Highlights Tour</b> 1:30 <b>Library Program</b> 2:00 <i>Cleveland Collectors</i> RT	<b>12</b> <b>Art in Focus</b> 1:30 <i>African American Art in Focus</i> <b>Art on Tap</b> 5:30-9:00 <i>The Bare Essentials</i> <b>Lecture</b> 6:30 <i>Sherman Lee as a Collector and Connoisseur</i> . Marjorie Williams <b>Film</b> 7:00 <i>Empty Nest</i> \$	<b>13</b> <b>Highlights Tour</b> 1:30	<b>14</b> <b>Highlights Tour</b> 1:30 <b>Storytelling</b> 5:00 and 7:00 <b>Film</b> 7:00 <i>Empty Nest</i> \$	<b>15</b> <b>Storytelling</b> 10:30 and 1:00 <b>Highlights Tours</b> 1:30 and 2:30
<b>16</b> <b>Storytelling</b> 1:00 and 3:30 <b>Highlights Tours</b> 1:30 and 2:30	<b>17</b> <b>Museum Closed</b>	<b>18</b> <b>Highlights Tour</b> 1:30 <b>Nia Coffee House</b> 6:00-8:30 Coventry Village Library	<b>19</b> <b>Art in Focus</b> 1:30 <i>French 18th-Century Furniture</i> . Barbara Kathman <b>Film</b> 6:45 <i>45365</i> \$	<b>20</b> <b>Highlights Tour</b> 1:30	<b>21</b> <b>Highlights Tour</b> 1:30 <b>Art Conversation</b> 6:30 <i>Tom Hinson</i> <b>Film</b> 6:30 <i>Kabei: Our Mother</i> \$	<b>22</b> <b>Highlights Tours</b> 1:30 and 2:30
<b>23</b> <b>Highlights Tours</b> 1:30 and 2:30 <b>Film</b> 1:30 <i>Kabei: Our Mother</i> \$	<b>24</b> <b>Museum Closed</b>	<b>25</b> <b>Highlights Tour</b> 1:30	<b>26</b> <b>Art in Focus</b> 1:30 <i>The Gilded Age and Ashcan School</i> . Anne Wilson <b>Library Program</b> 2:00 <i>Research Roadshow</i> RT <b>Film</b> 7:00 <i>Night Music: The Art of P. Craig Russell</i> \$ <b>Artist Lecture</b> 7:00 <i>Carrie Mae Weems</i> \$	<b>27</b> <b>Highlights Tour</b> 1:30	<b>28</b> <b>Highlights Tour</b> 1:30 <b>Film</b> 7:00 <i>Laila's Birthday</i> \$	<b>29</b> <b>Highlights Tours</b> 1:30 and 2:30
<b>30</b> <b>Highlights Tours</b> 1:30 and 2:30 <b>Film</b> 1:30 <i>Laila's Birthday</i> \$ <b>Chalk Workshop</b> 2:00-4:30 <i>Chalk Making and Street Painting</i> (repeats Sep 9) \$						



*Ganesha*, c. 1070.  
South India, Medi-  
eval period, Chola  
dynasty. Bronze. Gift  
of Katharine Holden  
Thayer 1970.62





# THE CLEVELAND MUSEUM OF ART

11150 East Boulevard  
Cleveland, Ohio 44106-1797

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**Dated Material  
Do Not Delay**

## Special Exhibitions

**Streams and Mountains Without End:  
Asian Art and the Legacy of Sherman  
E. Lee at the Cleveland Museum of Art**  
June 27–August 23

The legacy of the great director as seen through major works of Asian art he acquired during his 25-year tenure at the helm of the CMA.

Made possible by Hahn Loeser + Parks LLP. Support for education and public programs has been provided by the Womens Council of the Cleveland Museum of Art.

HAHN  LOESER

## Collection Exhibitions

**Portraiture in Photography**  
Through September 13. Highlights of formal, informal, and experimental portraiture from the mid 20th century onward.

**Toshiko Takaezu**  
Through May 2010. Large-scale ceramics.

**Cleveland School Artists**  
Through May 2010. Works by major figures of the regional art scene beginning around 1900.

## Touring Exhibitions

**Art and Power in the Central African Savanna**  
June 20–October 11. Fine Arts Museums of San Francisco, de Young Museum

**Icons of American Photography**  
October 3, 2009 to January 3, 2010. Frick Art & Historical Museum, Pittsburgh



## Collection Loans

*See works from the Cleveland collection in exhibitions worldwide*

### National

*Paul Outerbridge: Command Performance*, J. Paul Getty Museum of Art, Los Angeles, through August 9. The CMA has wonderful holdings of modern photographs and is a significant lender to this show.

*Asian Journeys: Collecting Art in Post-war America*, Asia Society Museum, New York, through August 9. The CMA was an early leader among American museums collecting Asian art, as seen in this show.

*Titian, Tintoretto, Veronese: Rivals in Renaissance Venice*, Museum of Fine Arts, Boston, through August 16 and Musée du Louvre, Paris, September 14, 2009–January 4, 2010. Major Italian masters standing toe-to-toe thanks to international lenders including the CMA.

*Fabergé Loans*, Cheekwood Museum of Art, Nashville, through June 30. The CMA collection of works by Fabergé is among the nation's finest and often in demand; this display features a number of frames lent by the CMA.

### International

*From Raphael to Carracci: The Art of Papal Rome*, National Gallery of Canada, Ottawa, through September 6. One of a select few works by Michelangelo in North America, the CMA's drawing is a highlight of this exhibition.

COVER: *Fukutomi Zoshi* (detail), 1400s. Japan, Kamakura period (1185–1333). Handscroll; ink and color on paper. John L. Severance Fund 1953-358